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A SIGNED AMPHORA OF MENO

[PLATES VI, VII]

AMONG the vases in the Free Museum of Science and Art of the University of Pennsylvania is a red-figured amphora bearing the signature of the new painter Meno. This vase

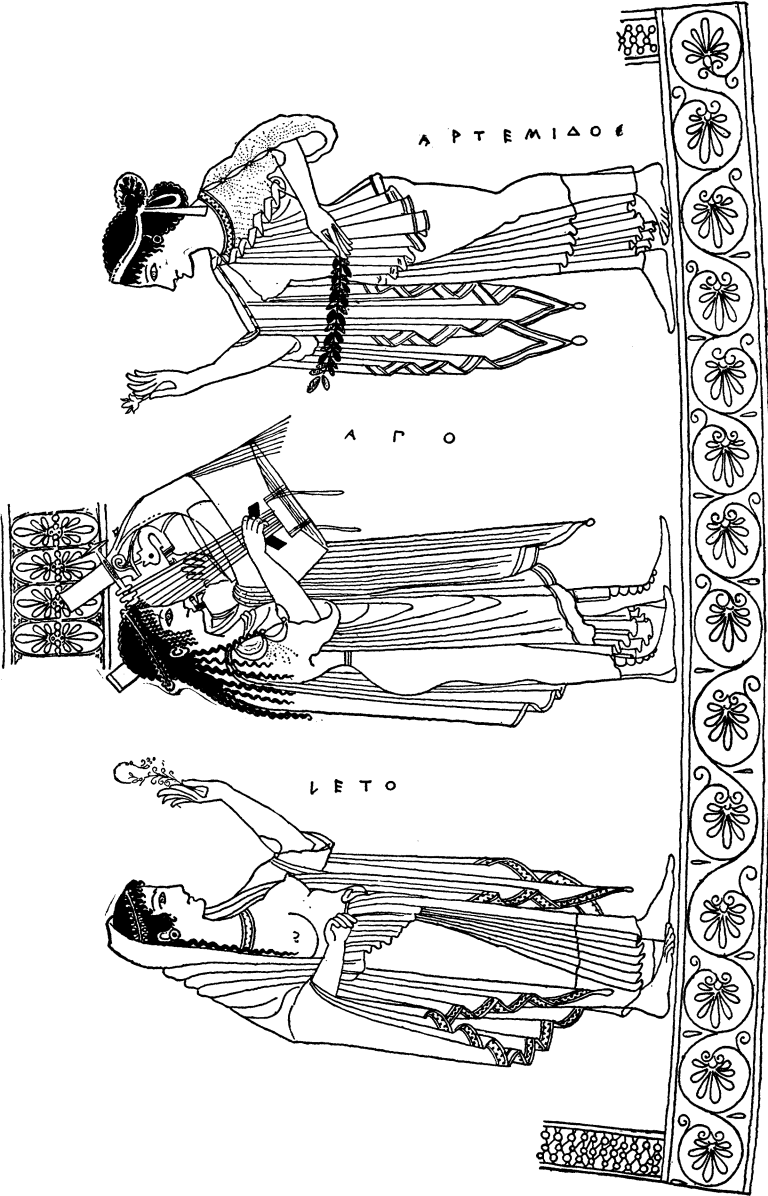


FIGURE 1.—AMPHORA BEARING SIGNATURE OF MENO.

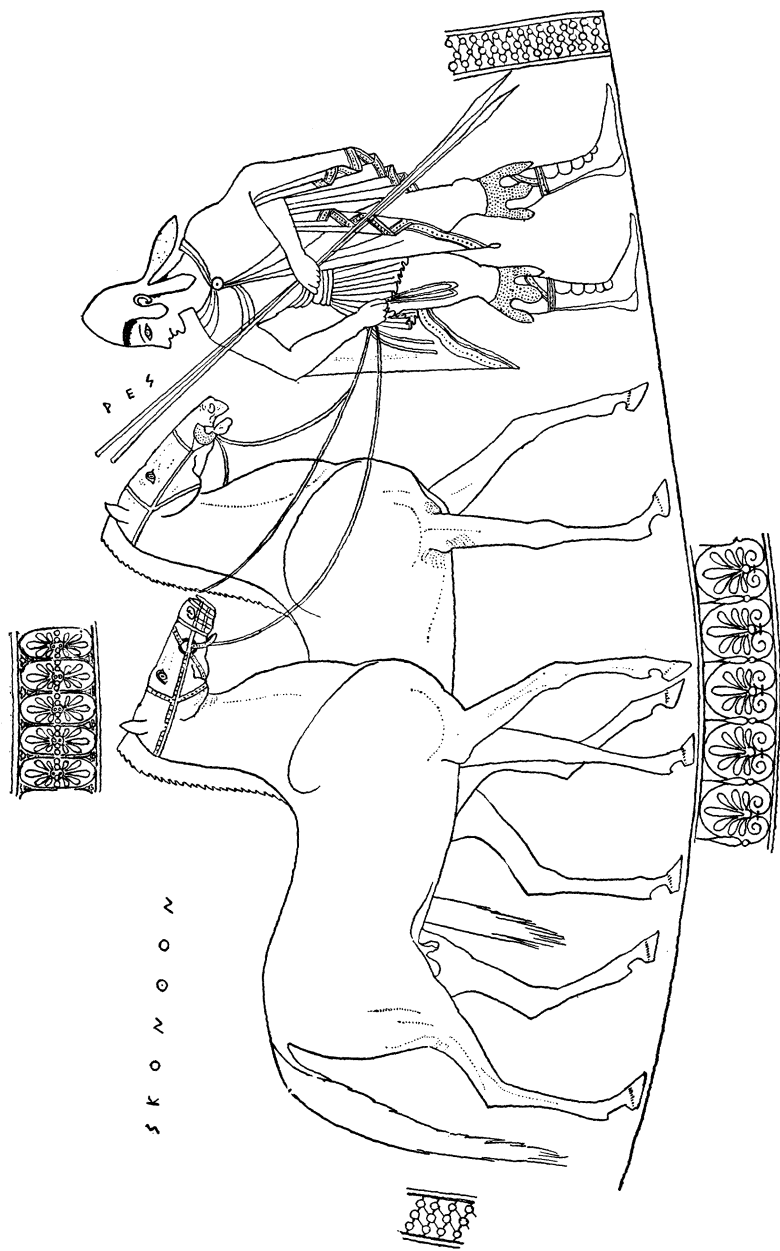
was acquired by the Museum in 1896 from the Coleman collection of vases which was sold at public auction in Philadelphia in that year. Before becoming the property of Mr. Coleman this collection had belonged to Mr. James Jackson Jarves, by whom it was originally made. Unfortunately, no record has been kept of the place of finding of this vase, but it is presumed that it came from some town in Etruria.

The vase is in an excellent state of preservation. No part of it is missing, and the breaks, as a rule, come where they do least harm to the painted decoration (Fig. 1). Its height is

61.6 cm. or $24\frac{1}{2}$ inches; the diameter of the top is 28.3 cm. or $11\frac{1}{8}$ inches, and that of the base 22.8 cm. or 9 inches. On each side is a painted panel surrounded by an ornamental border;



LETO, APOLLO, AND ARTEMIS
On a red figured amphora by Meno, in Philadelphia



WARRIOR LEADING HORSES
On a red figured amphora by Meno. in Philadelphia

while below, immediately above the base, is a band of ray ornament with the black rays pointing upward. The edges of the handles are red adorned with an ivy-leaf pattern in black. This consists of two rows of leaves separated by a wavy line. Below each handle is a palmette surmounted by a double scroll (Fig. 2), and between the separate petals of these palmettes are dots put on in red paint over the black background. The inside of the handles is unpainted. One of the panels, which is 21.7 cm. high and 42.6 cm. wide at the middle, is decorated with a group consisting of Leto, Apollo, and Artemis; the second panel, which is a little larger, *i.e.* 22.6 cm. high and 43 cm. wide at the middle, is adorned with a youthful warrior leading a pair of horses. The natural color of the vase is a deep rich orange.



FIGURE 2. — PALMETTE BENEATH HANDLES.

The first panel (PLATE VI) must be regarded as the decoration of the front of the vase, for the artist's signature appears below it on the base. To the left stands Leto advancing to the right. She wears a sleeved chiton reaching to her ankles and fitting tightly about the upper part of her body so as to show the figure plainly. The upper border of this garment is seen at the neck. It is apparently girded at the waist, where several folds show, and then falls in seven symmetrical folds in front. Some distance above the lower edge is a plain border. Over the chiton Leto wears a himation which covers the back of her head and falls down over her shoulders, leaving the arms free. An ornamental border runs along the lower edge of this garment. The right hand is resting with the thumb in the girdle, while the left hand is extended in front and holds a spray of what looks

like a trailing plant ; this was not painted, but was carefully scratched in after the black background had been put on. She wears about her head a garland painted in red, and also has earrings (Fig. 3). Several small ringlets of hair hang down over her forehead and temple, while behind the ear is a long black curl.



FIGURE 3. — HEAD OF LETO.
Actual size.

The mouth has a faint smile. The eye is seen as if in full front, although the figure is in profile. Then, too, the fingers on the left hand and the long toes are not true to nature.¹ But in spite of these defects the Leto is a very pleasing figure. Her name ΛΕΤΟ is beside her.

In front of Leto is Apollo, also advancing to the right. He wears a tightly fitting sleeved chiton reaching nearly to his feet and girded at the waist. Over his shoulders and his left arm he has a himation. This has a dark red

border which may be seen in the lower part of the garment at the right, while the part over his left arm has dots upon it. He wears high boots with a seam behind and laced up in front; and about his head he has a garland painted red. His hair is so arranged that in front of the forehead he has three little ringlets and a row of eleven more running round to the side of his face (Fig. 4). Six long curls hang down his back. The outline of the top of the head, which is a wavy line, and the outer edge of the long curl at the back are scratched in as in black-figured vases. He carries a cithara with eight strings, which he holds between his left arm and his body, while he plays upon it with both hands. The instrument projects with both its arms into the ornamental

¹ In the drawing the fingers on Leto's left hand and those of the right hand of Artemis are made too thick.

border above. The screw for tightening the strings also comes in the border. The strings themselves are raised from the surface of the vase so that they are easily seen even where the background is black. The arms of the cithara are richly ornamented, and the three pegs which show on the cross-bar above are painted red like the garland on Apollo's head. From a point on the lower right-hand side of the instrument are seven diverging lines. These seem to be intended for extra strings attached to the cithara. Below are hanging what are, perhaps, two fillets painted red. On his right hand Apollo apparently has finger-tips to protect his fingers while playing. The face of the god is full of life and animation, and, in fact, the whole figure is, perhaps, the most pleasing on the vase. Of the inscription only the first three letters, ΑΓΟ, are legible, as the surface of the vase has been slightly damaged to the right of Apollo.



FIGURE 4.—HEAD OF APOLLO.
Actual size.

In front of the god is his sister Artemis. She wears a long chiton reaching to her feet and apparently turned up at the bottom. This fits her so closely that the bosom is shown, and the lower part of the garment is drawn about her body so that the whole outline of the left leg is visible. Perhaps the artist meant to suggest that the garment was transparent. This chiton has short sleeves, looped up, and reaching to the elbow. The gathers where the two edges are fastened have been scratched in with a blunt instrument on the natural surface of the vase, and so, too, have thirteen wavy lines between the sleeve and the neck of the garment. These lines, which evidently indicate that the garment is woollen, are very similar to those carved on the breasts of some of the female figures in the

Acropolis museum.¹ They are indicated by dotted lines in PLATE VI.

Artemis also wears a short himation with a border consisting of a band in red paint and on each side of it a line of black, then the red of the vase, then another line of black. About her head she wears a broad double fillet tied in a loop behind (Fig. 5). Upon her forehead and temple are numerous small curls. As in the case of Apollo, a wavy line has been scratched along the top of her head, thus separating it from the background, and the same thing has been done below. At the back of the head a small amount of red has been left in the shape



FIGURE 5.—HEAD OF ARTEMIS.
Actual size.

of an ellipse and the separate locks painted upon it. The goddess wears a round ear-ring with an ornament in the centre, and in her right hand, which she raises before her, holds a flower painted red. The fingers, which are not true to nature, bend back in an impossible way. In her left hand, which is at her side, she holds a long twig with leaves which

are painted red and black alternately except at the end, where there are five red leaves. The fingers of this hand are similar to those of the right hand. As in the other figures, the eye is in full front, though the face is seen in profile. To the right is the name, written vertically, ΑΡΤΕΜΙΔΟΣ. The last letter is illegible. The group then represents Apollo, Artemis, and Leto, a favorite subject with Greek sculptors as well as vase painters.²

¹ Professor Richard Norton in his paper on Andocides in the *Am. J. Arch.* [First Series] XI (1896), p. 12, calls attention to similar lines in the figure of a maenad on an unsigned amphora in Munich. I have not seen the vase and so cannot say whether or not it has enough other features in common with the work of Meno to justify us in attributing the vase to him. Cf. Jahn, *Besch. Vas. Mün.* 375.

² It appears, for example, on the signed amphora of Andocides in Madrid; cf. Klein, *Griech. Vasen mit Meistersig.* p. 170, also Norton, *l.c.*

On each side of the panel is a border in a net pattern. Above are twenty-two and one-half double palmettes; while below the border consists of fourteen palmettes lying on their sides with what might be called the stem carried completely around each one. Thirteen of them are turned to the left, but the one at the extreme right is turned to the right. Each palmette has a spiral projecting from it, one above and the next below alternately, and this serves to separate the parts of the design. Below this border and running completely round the vase are two faint red lines 3 mm. apart and 3 mm. in thickness. These were put on with the wheel and perhaps guided the painter in placing his panels.

On the other side of the vase is a youthful warrior leading two horses (PLATE VII). He is advancing to the right, but has turned his head to look at his horses, one of which seems to be shying. He wears a close-fitting, pointed helmet with cheek pieces, which protect the side of the face, but leave the ear exposed. Another piece extends behind and protects the neck. This is covered with fine dots in brown, evidently added to show that it is of skin. It is likely that the artist intended to represent a helmet of leather. Locks of hair show over the forehead, below the ear, and at the back of the neck. The youth has on a chiton so arranged as to leave the right arm bare, that is, he wears the *ἐπερομάσχαλος*. This is gathered in folds around his waist, and the lower part of it too falls in folds about his hips. Over this he wears a chlamys fastened by a button at the neck; this garment has a border consisting of two parallel lines, then a row of dots, then another line. He wears high boots similar to those of Apollo, with a seam at the back and open work in front where they are laced. The tongue with a beaded edge projects above the top of the boot proper which ends with an ornamented edge. At the upper part of the boots there are flaps consisting of three points covered with dots. These must be fur tops attached to the boots. The left arm of the warrior projects from his chlamys, and in his left hand he holds two spears with the points down.

The handles of the spears are painted in an olive-brown color. His whole right arm is bare, and in his right hand he holds the reins and halter of the horses which he is leading.

The foremost horse, which advances with ears pricked up, has a bridle with a bit guard. From the bit the left rein passes over the horse's neck, while the other falls in front. A strap passes over the top of the nose and is connected with straps leading from the bit. At the point of juncture another strap runs up over the top of the head. Just below the ears and above the eyes a strap passes over the forehead, and another strap passes under the jaws. The horse has a thick white mane with an edge like a saw. Part of the tail is visible painted in a dull reddish brown. The legs are delicate, the hoofs small, and the head also rather small for the animal. In front of his face is his name, of which $\vee\text{P}\text{E}\text{<}$ still remains. The name can hardly be anything else than Κρῆς , but a break in the vase has all but destroyed the initial letter.

The second horse is much like the first, but wears a halter instead of a bridle. The thong by which he is held, like the reins of the other horse, is painted red. He has suddenly pulled back as if frightened, and has caused the man to turn round. A strap passes round the horse's nose, and from this there extend below two straps which are crossed by two others at right angles, making a sort of muzzle. From this nose strap a small strap extends to a ring from which four ornamental straps extend, one over the nose, one under the lower jaw, one over the top of the head, and the fourth joining another strap under the upper part of the lower jaw. This other strap joins the main strap and then passes around the forehead as in the case of the other horse. One rein or thong is tied to the strap under the chin connected with the ring. It is clear, therefore, that this horse is not bridled, but simply has his halter on. Like the other horse, he has a white mane represented similarly, and a long tail in reddish brown. His name appears above his back, <KONΘON , Σκόνθων . The artist then has intended to represent a youthful warrior on foot, with his own horse and a led horse.

The drawing throughout is very careful. The man is especially well done. His position is perfectly natural as he turns to see what has frightened the second horse. His eye, though the face is in profile, is drawn as if seen in full front, and the same is true of the eyes of the horses. The man's forehead and nose form an unbroken line (Fig. 6), but the nose has a slight tilt which is to be seen also in all the faces on the other panel. The chin is small and rather weak, and the mouth has a faint smile. But the head is, nevertheless, a fine one and worthy of admiration.

In this panel, as in the other, the artist has made extensive use of lines scratched in with a dull instrument to accentuate detail. For example, on the first horse such lines are found in front of the ear, over and under the eye, and along the nose. The shading along the neck and the detail above the nostril and about the mouth are put in in this manner, as are the lines along the chest and about the shoulders, and the wrinkles in the skin under the fore legs where they join the body. Other lines of the same kind run down both fore legs and along part of the stomach of the horse. On the second horse the wrinkles under the jaw, the lines along the neck and on the right thigh, and running down the right hind leg are put in thus; also lines running down the right fore leg and on the right shoulder. The only lines of this character on the warrior are on the chlamys below the right arm.

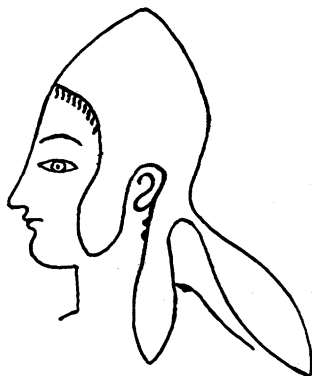


FIGURE 6.—HEAD OF WARRIOR.
Actual size.

It is of course a common practice among Attic vase-painters to give names to the horses they represent on their vases. Hence the fact that names are attached to the horses on this vase has no especial significance. The name *Σκόνθων*, however, does not occur elsewhere; neither does *Κρής* as a horse's

name.¹ One might be tempted to identify the warrior with some hero in Greek legend; but as the artist has attached a name to every other figure on the vase and omitted to do so in this case, it seems likely that he had no especial hero in mind when he drew this figure.

The border which encloses this panel consists of a net pattern on the sides, as in the first panel. Above is a row of twenty-three double palmettes, and below sixteen whole and two half palmettes.

But perhaps the most interesting feature of the vase is the signature. On the lowest part of the base there are scratched in the words ΜΕΝΟΝΕΓΟΙΕΞΕΝ, or Μένων ἐποίησεν. The letters seem to have been added by means of a sharp instrument after the glaze was put on, and the same is true of the other inscriptions on the vase.²

The vase-painter, Meno, is not otherwise known; but it is clear, both from his name and from the alphabet which he uses, that he was an Athenian. His date can be determined approximately, first, from the form of the theta which he employed, and, second, from the fact that he was trained in the black-figured school. Theta, with a dot in the middle, Θ, is almost never found in Attic inscriptions before 508 B.C., and it is not likely to have been introduced much earlier into other kinds of writing. The vase, therefore, cannot have been painted before 510 B.C. or thereabouts. It is equally probable that it was not painted much after that date, for it has many traces of the black-figured technique, and this could hardly be possible after the red-figured style had become firmly established. The vase must, therefore, be dated at about 510-500 B.C.

There are many pieces of evidence to prove that Meno was trained in the black-figured school. (1) He makes abundant

¹ The names of horses have been collected by Jeschonnek, *De nominibus quae Graeci pecudibus domesticis indiderunt*, Königsberg, Diss. 1885, but neither of these names appears in his lists.

² The mark at the beginning of the Μ must be due to the artist's breaking the glaze preparatory to making the first stroke. Much the same thing occurs at the top of the Σ in Σκόθων.

use of incised lines as in the black-figured technique. For example, the outline of the hair of Apollo and Artemis is scratched in with a sharp instrument. So, too, the flowers held by Leto are produced in the same way. Again, the palmettes in the borders above both panels have all their details scratched in. (2) He uses much red paint, for example in the garlands on the heads of Leto and Apollo; on the borders of the himatia of Apollo and Artemis; on the flower held by Artemis and on the alternate leaves of the twig which she also holds; on the pegs of the cithara; on the reins of the horses; on the centres of the double palmettes in the borders above the panels; in the dots between the petals of the palmettes under the handles. (3) He uses a dull reddish brown paint for the tails of the horses. (4) The spears of the warrior are of an olive color. (5) White paint is used for the manes of the horses. All this is characteristic of the black-figured, rather than of the red-figured, style of painting.

It is possible that Meno was an old man at the time when he painted this vase, for some of the lines show a wavering which may have been due to age. This may also be the reason why the artist ruled some of his lines. The strings of Apollo's cithara, for example, and many of the lines in the dress of Artemis, were ruled and not drawn with a free hand.

In this connection it is interesting to recall a passage in Plutarch's *Pericles*,¹ where he informs us that the man who was brought forward by the enemies of Pericles to accuse Phidias was named Meno. This man is described by Plutarch as a fellow-artist (*συνεργός*) with Phidias, and he was, no doubt, one of the sculptors engaged in decorating the Parthenon. He must have been one of the more prominent artists at work upon the building, otherwise he would not have been selected as the accuser. After Phidias was condemned, on the charge of representing his own face and that of Pericles on the shield of Athena, the accuser was granted *ἀρέλεια* for his part in the prosecution. It is not at all unlikely that this Meno was the

¹ Ch. 31, §§ 2-5.

grandson of Meno, the vase-painter. First, because the profession of artist, whether sculptor or painter, was hereditary; and, second, because a boy at Athens was regularly named for his grandfather. The trial must have taken place in the third generation after 510 B.C.

In his style Meno bears considerable resemblance to the well-known master, Andocides, with whom he was contemporary. He also resembles him in minor matters, such as the place of signing his name, and the scratching in of the inscriptions after the glaze was put on. But there are differences. For example, the single lines are raised above the surface of the vase in Meno's work, but not in that of Andocides.¹ How these lines were put on is a question. They may be seen clearly even where the background is black, as, for example, the strings of the cithara. It is possible that they were produced by putting on a layer of paint and then removing the background; and afterward, if this was to be black, adding another coat of paint after the lines had dried.

Again, Meno makes extensive use of unpainted lines, put in with a blunt instrument, to bring out detail. These have already been noted in the description of the panels. Andocides apparently does not use such lines. They add much to the beauty of the drawing, and form a very effective way of introducing delicate shading.

Another peculiarity of Meno is the type of profile which he uses, and especially the nose. The forehead and nose form one line, as in other vases, but the nose is slightly *retroussé*. This is the case in all four faces, although each face has an individuality of its own.²

Meno is not lacking in originality, as is shown by the position he gives to the warrior who turns to look at his horses; and by the Leto standing with her thumb in her belt, although in

¹ I am indebted to Professor Furtwängler for this point.

² The artist who made the drawings for the plates has not succeeded in reproducing accurately the profiles of Leto and Artemis. On the vase the faces are much more beautiful.

painting Apollo, Artemis, and Leto he chose a well-known group for his subject. Furthermore, his work is very careful, even in minute details, and his drawing is good. As an artist he must be ranked high. He cannot have been a pupil of Andocides, but must rather be classed as a contemporary. The work of the two men, however, is so similar in many respects that we should be more careful than ever in assigning unsigned vases to Andocides.

WILLIAM NICKERSON BATES.

A CORRECTION

JOURNAL, Vol. VIII, 1904, p. 437, first paragraph

From certain dimensions noted in the plan of the Stoa and in its stones it seems probable that a foot of 0.292 m., already suspected in one other building at Corinth, was used in the construction of the Stoa. A foot of 0.328 m. was, however, also not unknown at Corinth, as is shown conclusively by dimensions displayed by the "East Building."

T. W. H.